Embracing the Humanities

Highlights from The Arthur E. Klauser ’45
Japanese Art Collection
DePauw University

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Foreword

This beautiful catalog showcases the artwork from Asia, especially Japan, that DePauw University holds in the Arthur E. Klauser collection. Since the Shidzuo Iikubo ’23 Asian Art Gallery was established in 1995 through a generous gift by Mr. Hirotsugu “Chuck” Iikubo ’57, the artwork has been contributing to education at DePauw and has been appreciated by the communities both in and outside the institution.

Mr. Arthur E. “Bud” Klauser studied at DePauw before he entered the US Army during World War II. During the occupation period, he worked as an interpreter in Japan. The path to Japan was an unexpected journey for him, but he fell in love with Japan and the Japanese artwork there. I had the pleasure to meet him several times when he came to DePauw for board meetings. He often talked about his stay in Japan nostalgically and spoke charming Japanese with me. The University has been fortunate to receive many valuable works which help us understand the history of Japanese and Asian art.

We owe Craig Hadley, Director and Curator of Exhibitions and University Collections, for compiling the first catalog of the Klauser collection. I would like to extend my sincere thanks to him. This catalog will reach many people both through print and online editions, and will allow even more people to experience the treasure Mr. Klauser left with us.

Hiroko Chiba
Professor of Japanese Studies, DePauw University
January 16, 2019

Acknowledgements

It is with great pleasure that I present *Embracing the Humanities: Highlights from The Arthur E. Klauser ’45 Japanese Art Collection*. The third in our recent series of museum-quality print publications, *Embracing the Humanities* introduces Mr. Klauser (1923-2011) and contextualizes a cross-section of his collection for a new generation of undergraduate students and researchers.

Figure 1.
Arthur E. Klauser ’45

A firm believer in the value of a strong liberal arts education, Mr. Klauser was interviewed extensively for an issue of *Private Clubs* magazine in fall 1990. He had this to say about his brief yet highly meaningful undergraduate experience at DePauw University:

> *If I’ve gotten anywhere at all, it’s not because of my business school or law school backgrounds (although I don’t deride them at all), but because of … the humanities and the attempt and interest aroused to understand other people’s cultures. If you can get on that wave length, you’ve got the battle half won.*

Mr. Klauser served on DePauw University’s Board of Visitors from 1980 to 1983, and the Board of Trustees from 1983 until his death in 2011. His global outlook and legacy of embracing the humanities is alive and well today in the Peeler Art Center’s Arthur E. Klauser Collection and Community Outreach Fellowship, a 9-month intensive internship program available to one promising DePauw graduate each year. The fellowship program is tailored to the interest of each student, and prepares them for advanced training in museum studies, arts administration, or a discipline-specific graduate program. Three recent fellowship recipients (2013-2019) generously agreed to write about their experience with the program, and their reflections can be found beginning on page 13 of this catalog.

Perhaps most telling, however, are the art and artifacts that Mr. Klauser entrusted the University with when he donated them in the early 1990s. With works ranging from a rare 16th-century Japanese Tanegashima matchlock rifle and a complete suit of Ashikaga-era armor, to 19th century *ukiyo-e* woodblock prints and Buddhist icons, Mr. Klauser's passion for Japanese art and objects spans nearly four decades of active research and collecting. Like the catalog efforts that pre-date this one (*Abstract Traditions* and *Infinite Splendor, Infinite Light*), it is our hope that this catalog will facilitate access to the collection for research and exhibition purposes.

Figure 2.
"Tanegashima" Matchlock Rifle with Case
metalworking, wood, lacquer
early-mid 17th century
53-1/4" H x 2-15/16" W x 4-3/16" H (case with lid)
51-5/16" H x 2" W x 4" H (rifle)
1991.11.135a-b

Figure 3.
The Womb Mandala (detail)
pigment, silk
15th century
49" H x 39" W
1991.11.141

Finally, I am indebted to the efforts and goodwill of many students, faculty, and staff at DePauw University for shepherding this project through completion:

DePauw University faculty members Dr. Hiroko Chiba, Professor of Japanese Studies, and Dr. Pauline Ota, Associate Professor of Art and Art History, for their essay contributions to this publication.

Dr. Sherry Mou, Professor of Chinese Studies and Director of the Asian Studies Program at DePauw University, for her financial support of this publication.

Arthur E. Klauser Fellows – both for strengthening the education and collection-driven mission of the gallery program, but also for their contributions to this catalog: Alexandra Chamberlain '13, Tiffany Miller '18, Caitlin Qua '16, and Taylor Zartman '15.

The many DePauw University students who have also contributed to collection research over the past decade:

Wei He '16, Kathryn E. Hyde '09, Katie Lotz '14, Rachel Miller '15, Jamie Oriez '16, Mami Oyamada '14, Mike Paniccia '14, Leigh Plummer '16, Caitlin Qua '16, Leeann Sausser '16, Danielle Wenning '16, Lei Xiang '16, Jinyi Xie '15, and Rebecca Zucker'14.

Our deepest gratitude to Mr. Hirotsugu "Chuck" Iikubo '57, for generously providing the means to first exhibit the Asian art collections in Harrison Hall (1994-2004), and now in the Emison Galleries (2005-Present). The gallery is named in his late father's honor, Mr. Shidzuo Iikubo '23.

And lastly, thank you to our talented gallery staff at DePauw University. It is a privilage and an honor to work alongisde such a wonderful team:

- Christie Anderson, Registrar of Exhibitions and University Collections
- Alexandra Chamberlain '13, Assistant Director and Curator of Exhibitions and Education
- Kelly Graves, Creative Director
- Tiffany Miller '18, Arthur E. Klauser Education and Outreach Fellow
- Misti Scott, Administrative Assistant, Galleries and Collections

I sincerely hope you enjoy this truly collaborative project and the results of our collective efforts. And whevever you might be, please know that you are always welcome to visit the Galleries and Collections, located on the campus of DePauw University in Greencastle, Indiana. We look forward to seeing you soon.

Craig Hadley

Director / Curator
April 22, 2019

Embracing the Humanities:
Remembering Arthur E. Klauser '45

Craig Hadley
Director and Curator of Exhibitions and University Collections
DePauw University

Arthur Ebbert "Bud" Klauser was born in Toledo, Ohio, on April 26, 1923. He enrolled at DePauw University in 1941 and was a member of Phi Kappa Psi fraternity.[1] Yet, like so many young men at the time, his traditional undergraduate studies would be cut short after he enlisted in the U.S. Army in 1943. The Army Intelligence Training School eventually reassigned him from German language training to Japanese – first at the University of Chicago, and then later at the University of Michigan. He spent several years stationed in Japan immediately after the war and was tasked with language translation.[2]

Noh Mask of Ebisu (God of Plenty)
wood carving with pigment
19th century
11" L x 7-1/2" W x 3-3/4" D
1991.11.18

Shortly thereafter, Mr. Klauser transferred his Japanese language skills to the Central Intelligence Agency and, eventually, to the corporate sector. Klauser was employed by AMF, Pfizer International (Tokyo), and Dow Corning before joining Japan's largest general trading firm Mitsui & Co. Serving first as Senior Vice President (the first Westerner to do so), he would eventually become the adviser to Mitsui's President & CEO. Klauser was tasked with advancing the Americanization of the U.S. Mitsui organization and established the Mitsui USA Foundation. He retired in 1992 from Mitsui & Co. and in 1993 as Director Emeritus, Mitsui USA Foundation.

Mr. Klauser was an avid collector of Japanese art and cultural objects, many of which he subsequently donated to DePauw University's art collection as the Arthur E. Klauser '45 Asian and World Community Art Collection. Many of the most impressive works in the collection, including a series of *ukiyo-e* woodblock prints, Buddhist icons, and *Noh* theatre masks, all of which are on display at the Shidzuo Iikubo '23 Asian Art Museum at the Emison Building.

A firm believer of a strong liberal arts education, Klauser was interviewed extensively for an issue of *Private Clubs* magazine in fall 1990. He had this to say about his brief yet highly meaningful undergraduate experience at DePauw University:

> *If I've gotten anywhere at all, it's not because of my business school or law school backgrounds (although I don't deride them at all), but because of … the humanities and the attempt and interest aroused to understand other people's cultures. If you can get on that wave length, you've got the battle half won.*[3]

Mr. Klauser served on DePauw University's Board of Visitors from 1980 to 1983, and the Board of Trustees from 1983 until his death in 2011.[4] His global outlook and legacy of embracing the humanities is alive and well today in the Peeler Art Center's Arthur E. Klauser Collection and Community Outreach Fellowship, a 9-month intensive internship program available to one promising DePauw graduate each year with an interest in museum careers and Asian art collections.

1 *Opening of the Arthur E. Klauser Asian and World Community Collection in the Shidzuo Iikubo Museum, Located at DePauw University, Harrison Hall, Greencastle, Indiana. Greencastle:* DePauw University Press, October 1994, page 2.
2 "DePauw Mourns the Passing of Trustee and Art Donor Arthur "Bud" Klauser '45." DePauw University Website. http://www.depauw.edu/news-media/latest-news/details/26601 (accessed 20 September 2018).
3 *Going Global*. Private Clubs Magazine, September/October, 1990.
4 See also: "Arthur "Bud" Ebbert Klauser papers MSD.1945.001" DePauw University Archives. http://palni.contentdm.oclc.org/utils/findingaidfull/collection/inventory/id/58286/searchterm/klauser (accessed September 25, 2018).

Highlights of the Arthur E. Klauser '45 Asian and World Community Collection

Reproduced from page four of the October 1994 dedication brochure: *Opening of the Arthur E. Klauser Asian and World Community Collection in the Shidzuo Iikubo '23 Asian Art Gallery, Located at DePauw University, Harrison Hall, Greencastle, Indiana.*

Assembled over nearly half a century, the "Arthur E. Klauser Asian and World Community Collection" contains art and historical artifacts from Japan and China, as well as a number of other Asian countries. Its earliest pieces date as far back as the 10th century C.E. The collection's greatest strengths lay in four areas of Japanese art: Buddhist art, theatre, armor, and woodblock prints.

The Buddhist category contains several outstanding examples of guardian figures (Komoku-ten, Zojo-ten, Bishamon-ten) dating from the late Heian (794-1185) to the Ashikaga (1336-1568) periods. Such guardian figures, which were originally adopted by Buddhism from Hinduism in India, were popular in Japan from the time of Buddhism's introduction into the country in the 6th century C.E. Also of particular interest among the numerous Buddhist pieces are two sets of mandalas. Understood to represent the world as it is seen by the enlightened and used in practice as objects of meditation, Buddhist mandalas first arose in India within the Trantric movement. In Japan, mandalas were associated with two Trantric-related sects, the *Shingon* (the Mantra or 'True Word') sect and the *Tendai* (or 'Heavenly Terrace') sect. Both of these sects had their origins in the 9th century and still exist today.

Two types of Japanese theatre are represented in the collection: *Noh*, the so-called classical theatre of Japan which arose in the 14th and 15th centuries, and *Bunraku*, or puppet theatre, associated with the 17th and 18th. *Noh* was a highly stylized, slow-paced type of drama in which a small, all-male cast performed in elaborate costumes and masks. The Klauser Collection contains numerous fine examples of *Noh* masks. In contrast to the aristocratic *Noh*, *Bunraku*, or *Joruri* as it is also known, arose in the great cities of the early modem period and spoke to the tastes of the city dweller. Stories of love and love-suicides, as well as of *samurai* virtues, were the standard fare in *Bunraku*. A fully costumed and working puppet is included in the collection.

The most striking piece in the category of samurai armor is the complete set of armor dating from the Ashikaga period. Emerging into history in the late Heian period, the samurai were the military rulers of Japan from the Kamakura period (1185-1333) down to the end of the Tokugawa (1600-1868). Complementing nicely the armor is an illustrated handscroll titled "Treatise on Japanese Armor," which describes its various parts and functions.

Left to right: Paul B. Watt (Asian Studies Faculty); Hirotsugu "Chuck" Iikubo '57; Arthur E. Klauser '45; Martha B. Opdahl (Curator of University Collections). Photograph from 1994 Asian Studies lecture and Iikubo Gallery dedication.

Japanese woodblock prints, perhaps the most widely known type of Japanese art in the West, also hold a major place in the Klauser Collection. The prints lend depth to the collection by providing the museum visitor with the opportunity to view a number of high-quality examples, chiefly from the 19th century, including one by the famed Utamaro. Further, the subject matter of the prints sheds light on other aspects of Japanese society and culture, giving glimpses of sumo wrestlers, geisha and warriors, as well as actors of the *Kabuki* theatre, the 'human' theatre that flourished alongside of *Bunraku*.

The range of art included in the Collection far exceeds the few pieces mentioned above. Portable Buddhist shrines, tea bowls, *netsuke*, *kimono*, musical instruments (such as the *biwa* or Japanese lute), dolls, decorated folding screens and *tansu* or chests of drawers all round out the Japanese part of the collection. The Chinese pieces date generally from the 18th through 20th centuries and include bowls, snuff bottles, an incense burner and traditional Chinese furniture. A selection of items from Korea, Tibet, India, Thailand and Indonesia extend the boundaries of the collection across Asia.

High Impact! The Arthur E. Klauser Collection of Asian Art in the University Classroom

One of the challenges of teaching Japanese art history in the Midwest centers on the question of how to stimulate interest in a culture so distant in space and time from the typical DePauw University student. Imparted knowledge in the abstract only captures attention for so long. While high resolution images projected onto a screen remains the professor of art history's "go to" pedagogical tool, nothing, in the end, trumps an actual work of art. Prints, ceramic pieces, textiles, and small sculptures, among many other objects, in a student's hands provide a sensory experience that not only clarifies imparted information, but also provides an individualized "knowing" that becomes the most memorable moment in a Japanese art history class. In my courses at DePauw, such memorable moments are facilitated by the invaluable Arthur E. Klauser collection of Asian art, the strength of which is in objects from Japan. From the study of Japanese warrior art, to Buddhism and *ukiyo-e* prints, these objects have made, and continue to make, the history of Japanese art accessible to students, stimulating wonder and instigating critical thinking.

Amongst the Japanese works that Arthur "Bud" Klauser so generously gifted to DePauw, the objects associated with the fabled samurai warrior arguably leave the most lasting impression. Raised in an era of relative peace and stability, the young men and women in my classes often find themselves conflicted as they are introduced and then inexorably drawn to *katana* (swords), armor, and a sixteenth century matchlock rifle, also known as a Tanegashima, named for the island on which they were first produced in Japan. Crafted with precision and care belying their premodern heritage, these implements of warfare feature subtle decorative touches, the symbolism of which participants in my courses learn to recognize, read, and appreciate. Students wrestle with their attraction to these objects' beauty – after all, swords and rifles are killing instruments. Perhaps it is the example of a heavily damaged suit of samurai armor, composed of recycled parts and likely handed down, as well as repaired, over the course of generations that offers the best lessons. Through an examination of such an unglamorous piece, the practical nature of armor becomes underscored, as well as the brutal, unstable nature of Japan during the *Sengoku jidai* (or the Age of the Country at War, ca. 1467-1568). All romantic ideas about the samurai tend to dissipate as the armor is carefully examined. With this armor at the center of discussion, students interrogate the ethics of *bushido* (the warrior code), deconstruct the culture that valorized men who killed regularly and often, investigate the high craftsmanship arising from that culture, and lastly, reflect on the question, is killing ever truly justified? Thanks to such works of art in the Klauser collection, DePauw students have the opportunity to study the art of the Japanese samurai from the perspective of a samurai, handling and appreciating the objects of his daily life.

Students begin exhibit installation work for Dr. Ota's Art History 333 Course, *The Supernatural in Japanese Visual Culture.*

Many other works in the Klauser collection also have enhanced the classroom experience of my students. The Buddhist sculptures currently on view in the Shidzuo Iikubo '23 Asian Art Museum at the Emison Building, although quite small scale, never cease to amaze the young men and women in my East Asian art survey classes, the majority of whom have no prior knowledge of Buddhism. Through visual examination of the meticulously carved and once completely painted statues of buddhas, bodhisattvas (higher spiritual beings who aid those seeking the ultimate Buddhist goal of enlightenment), and guardian kings, the power of *all* religious icons becomes clear, underscoring the shared human need for spiritual enrichment found across the globe. Similarly, close viewings of *ukiyo-e* or Japanese woodblock prints of the early modern era (late seventeenth through the mid nineteenth centuries) foster a deep appreciation for the skill involved in their creation – their design, block carving, and layering of colors – as well as for

the dynamic popular culture from which such works of art arose. The fascination with the deep azure featured on many nineteenth century prints known as Prussian or Berlin blue comes into sharp focus when students encounter them in person; slide images only hint at their formidable impact. It is ultimately through the various examples from the Klauser collection that the in-class analysis of art objects takes on a richer, more nuanced significance. In short, the objects of the Klauser collection enables the "ah ha" moment.

DePauw University is fortunate to be the custodians of the Arthur E. Klauser collection of Asian art. The various objects of the collection support the educational mission of the university and especially my classes, in numerous, at times serendipitous, ways, just as they have since first entering the university collections. It seems fitting that Arthur E. Klauser's deep and enduring regard for Japanese art and culture in particular lives on in the classrooms of DePauw University, where, nearly one hundred and forty-five years ago, the first international students from Japan embarked upon their undergraduate careers. This long relationship between DePauw and its Japanese students endures to this day, mirroring the close partnership between the United States and the modern nation of Japan. In my classroom, the exchanges that further bolster this relationship are anchored in the study of Japanese art, lessons which become concrete through engagement with the objects in the Arthur E. Klauser collection.

Dr. Ota's Art History 333 Course, *The Supernatural in Japanese Visual Culture*, curated a small exhibition as part of their final project.

Pauline Ota
Associate Professor of Art and Art History, DePauw University

Alexandra Chamberlain

Reflections on the Arthur E. Klauser Collections and Community Outreach Internship (2013-14)

In grade school, I wanted to be an artist. In middle school, I wanted to study art. In high school, I wanted to work in the arts. As an undergraduate at DePauw University, I realized those interests by studying art history, and completing several museum and gallery working experiences. But it was my year as the Arthur E. Klauser Collections and Community Outreach Intern, where I recognized I could make a career and a life out of this passion I carried.

I completed several accomplishments during the first Klauser internship year:

- Installation and de-installation of approximately 10 gallery exhibitions;
- Facilitated student and faculty tours through the galleries and collections;
- Inventoried collection objects with Christie Anderson;
- Leveraged works from the Klauser Asian Art Collection for K-12 visits.

Along the way, I learned how to work with artists, how to work with collections, how to manage an inventory of artworks, how to teach from objects, and, most importantly, how to be part of a small museum team where it's "all hands on deck" for every challenge. This is where my passion grew; this is where I fell in love with small museums, with small teams that worked tirelessly at everything *together*. Every day brought something new to learn from similarly passionate individuals. And it was my job to soak it all up.

In preparation for this essay, I tracked down my application for the internship itself. Written in the spring of 2013 – about to graduate from DePauw University – and looking for the next step towards realizing my passion, I stated the following:

1. I hope to gain a greater knowledge in both the administration and education of not only the history of art, but art's current presence on a college campus.
2. I would like to continue learning from the individuals I have become close with over these past four years … I do not feel as if I have learned

everything I can from this program yet and I would like the opportunity to continue in that growth and intellectual development.

3. This internship would be used as a stepping stone in turning my degree into a career that I both love and want to work hard at every single day.

Looking back, I am proud to admit that all three of those objectives were met during my internship year. Hopefully evident by now, I have always been in love with the arts and I am very grateful for the opportunity to continue my passion in a professional capacity today. It was the Klauser Internship that taught me how to transform this love into a life of meaningful museum work. The year prepared me in a way that a classroom simply cannot. It showed me the day-to-day, 8 a.m. – 5 p.m. lifestyle that working in a museum entailed; of what turning a passion into a career could look like.

My end goal has never been about job titles. Achieving the rank of curator or educator or administrator is not what I have ever sought as a means to an end. Rather, my joy has always been to pursue the simple passion of working in the arts, however I can. Thanks to the Klauser Internship, I was given the tools and skills necessary to carry out that pursuit and continue paving a career in the arts. And now, back at the Peeler Art Center, as the Assistant Director and Curator of Exhibitions and Education, I get to continue in that passion, carving out something new to learn, and now, teach others in return, every day.

Alexandra Chamberlain '13
Arthur E. Klauser Collections and Community Outreach Intern, 2013-14
Assistant Director and Curator of Exhibitions and Education, DePauw University

Tiffany Miller

Reflections on the Arthur E. Klauser Collections and Community Outreach Fellowship (2018-19)

My time as a Klauser fellow has been eye-opening and eventful as I begin my professional career in the arts. Returning after three years at the Peeler Art Center as an undergraduate student and volunteer, it has been an easy transition working with staff and with the collections. My first few projects involved the upcoming Klauser catalog titled *Embracing the Humanities: Highlights from The Arthur E. Klauser '45 Japanese Art Collection*. This catalog highlights, for the first time, artworks in the collection from Arthur E. Klauser, for whom this fellowship is named. I also train and supervise student volunteers who assist me with upcoming exhibits, such as *Constructed Landscapes* and a small exhibit of Coptic textiles, as well as audio tours for exhibits and public art on campus.

Previously as a student and currently as a fellow, I researched the Asian art collection for the Klauser catalog and worked as a summer intern on Japanese post-war prints for the 2016 exhibition *Abstract Traditions.* I also photographed and researched Tibetan objects and artifacts in the collection for the Tibetan exhibition, *Infinite Splendor, Infinite Light*, on display during the fall of 2017. Currently, I am assisting the registrar in preparing the Tibetan collection for its upcoming traveling exhibit next year to Lawrence University in Appleton, Wisconsin. All of this work with the Asian art collection has given me research opportunities to gain more in-depth experience about topics and areas of art in which I have never studied before, while also giving me the chance to learn how to handle different types of objects rather than just paintings and sculptures. It is amazing to have this unique experience first as

a student, and now as a staff member.

Even though I started my position recently, the Klauser fellowship has prepared me for my future work in museums and galleries by letting me take on new projects, learning how to effectively communicate with staff in different departments, becoming a more critical museum-goer, and by doing in-depth research on objects in the collection, all while being able to work on my own projects. I am also learning how to create and run outreach programs in the community in order to connect the university with the rest of Greencastle and its K-12 schools. This outreach work has informed me about the educational department at museums and the types of programming and events that take place and are planned for in this aspect of museums, which is a new experience for me.

During my fellowship, I also applied to graduate schools for Museum Studies and/or Art History programs, which I plan to begin next fall at Syracuse University. Skills I have gained thus far from the fellowship and ones in which I will gain as the year progresses will be crucial in preparing me for a future career as a registrar or curator.

Tiffany Miller '18
Arthur E. Klauser Education and Community Outreach Fellow, 2018-19

Taylor Zartman

Reflections on the Arthur E. Klauser Collections and Community Outreach Fellowship (2015-16)

The Arthur E. Klauser Collections & Community Outreach Fellowship set my postgraduate art history career and lifelong passion into motion. I ended that year a more experienced educator and community outreach coordinator. I left with a deeper appreciation for registration and other day to day needs of a gallery. I had my first curatorial experiences and presented research at my first conference.

During my time as the Klauser Fellow, I partnered with the local Castle Arts program as the Workshop Coordinator for Fillmore Elementary. In this position, I planned day-long workshops about Asian Art, which I either designed myself or created in collaboration with local educators, artists, and historians. I utilized "teaching" objects from the collection whenever possible. The students' favorite workshop featured a real *Noh* theater mask and a small reconstruction of a *Noh* theater. The students watched videos of *Noh* theater performances, discussed the stage model, and then designed their own *Noh* theater masks. The incorporation of the teaching objects elevated that lesson into something accessible and tactile for those students.

I had wanted to dip my toes into curating for years. Director and Curator Craig Hadley entrusted me with assistant curatorial duties for the spring 2016 exhibit *The Red Sun in Our Hearts: Socialist Realism from the Chinese Cultural Revolution*. I spent months researching, writing labels, brainstorming design and layout with Craig. And I loved every second of it. My contributions culminated into a curatorial lecture, "The Red Sun in Our Hearts: Propaganda, Media Literacy, and what about America?" I continued curatorial pursuits with pop-up galleries of student art and a window display showcasing a large screen from the Asian Art collection.

Additionally, the department was incredibly supportive of my own personal research. My research, "The Exquisite Destruction: A Dialogue between the Surrealist Exquisite Corpse and Sabiana Spielrein," was selected for the Dr.

Jonathan Riess Undergraduate Art History Colloquium. Upon being selected, the department helped me find grant money to attend the colloquium. To this day, I continue to expand this research with the intention of making it my future dissertation.

"Red Sun in Our Hearts" Curatorial Lecture, Spring 2016. Photo by Marilyn Culler

All-in-all, this is merely a sampling of everything I attained as the Klauser Fellow. My experience established the foundation that my current career is built upon. I continue to be a historian, artist, and educator (and get paid consistently for two of these three things). Today, I am the Archival Researcher and Digital Collections Assistant for DePauw University's Archives, a position which allows me to collaborate frequently with the Peeler Galleries and Art & Art History department. Most recently, I served as the Teaching Assistant for Contemporary Issues in Museum Studies, the university's first official intro course for the new museum studies minor. On a daily basis, my position at the Archives requires me to flex the same research skills I utilized in assistant curating. It requires an understanding of the importance of object care and the skillset for collection digitization and organization. And I get to share those skills, assisting patrons with object handling and teaching them how to pursue their own research.

Teaching continues to feature prominently in my life. Since 2016, I have been a Teaching Artist with the Indianapolis Art Center as their Teen Arts Council (TAC) Mentor, Brain Expansion Instructor, and formerly, as an ArtReach Instructor. As the TAC Mentor, I provide guidance to an average of 12 teens on projects of their own design, including a zine and a murder mystery escape room. As the Brain Expansion instructor, I design and teach three hour-long art history courses with a creative component. In the spring of 2019, I led a three-week series on the topic of "Identity" in Art History. Similarly, I also led artmaking workshops with a historical component to youths ages 4-18 as an ArtReach Instructor. Many of the lesson plans I originally designed for the Castle Arts program have morphed into lessons I currently teach, such as "*Manga*, *Anime*, and Image Driven Storytelling" and "*Sumi-e* Ink Painting."

I will continue my career as a historian and arts educator by pursuing a graduate degree in Art History, utilizing that degree as a curator or professor. My time as the Klauser revealed that I am exceptionally interested in positions at university art galleries, where I can serve as both a curator and an educator. Each next step is another brick laid upon the foundation established by the Klauser Fellowship – a further investment in research, education, and sharing art with the public.

Taylor Zartman '15
Arthur E. Klauser Education and Community Outreach Fellow, 2015-16
Archival Researcher and Digital Collections Assistant, DePauw University

Catalog of Selected Works

UTAMARO Kitagawa
Takashima Ohisa (teahouse waitress)
color woodblock print
1793
14-3/4″ x 9-1/2″
1991.11.13

Standing Amida Buddha
wood, lacquer, gold leaf
18th-19th century
19-1/2″ H x 7″ W x 5″ D
1991.11.148a-b

Buddhism and Religious Arts

Siddhartha Gautama (566-480 BC), known as the Buddha, founded Buddhism in India, which spread eastward, becoming prevalent throughout East and Southeast Asia. Meditation is a key component in a Buddhist's journey towards *nirvana*, or attaining enlightenment. Objects such as altarpieces and mandalas were used to aid in meditation in the home and temples. Altarpieces, such as the ones highlighted in this catalog, would be found in most Buddhist homes. Mandala (or *Mandura*) represent sacred spaces and aid in meditation by providing a map for the worshipper to figuratively navigate. They feature a principle figure surrounded by lesser deities in a hierarchical order.

– Jamie Oriez '16, Leigh Plummer '16, Caitlin Qua '16

Seated Figure of Prince Shotoku
carved wood
mid-late 17th century
29-1/4″ H x 20-1/2″ W x 11-3/8″ D
1990.18.1

Shotoku Taishi (574 – 622 AD) was the Prince-Regent of the Asuka Period (538 – 710 AD) as well as the leading patron of Buddhism in the 6th and early 7th century in Japan. This figure of Prince Shotoku holding a ritual baton was found on the grounds of Wakakusa-dera, a temple in the Yamato province (now Nara prefecture) where he is said to have resided from 605AD.

For more information on Prince Shotoku, search for: *A Pictorial Biography of Prince Shotoku* and download the digitized issue of The Metropolitan Museum of Art Bulletin (January 1967).

– Mami Oyamada ’14

Komoku-ten, Guardian King of the West
carved wood
11th century
40-1/4″ H x 23″ W x 11″ D (with spear)
1991.11.136a-b

Komoku-ten is one of the Shitenno, or Guardian Kings of the Four Directions. These four guardian figures provide protection from evil spirits for the physical space of a Buddhist temple, and each one is associated with a different direction. To that end, they are placed at the four corners of a Buddhist altar. This relatively small figure is similar in scale to other Shitenno that can be seen in museums like the Freer Gallery of Art and elsewhere. It was probably intended for a smaller worship space than the main altar of a large temple. All four of these figures wear armor and a helmet and stand on dwarf demons (who represent the evil spirits being quelled). His specific attributes include a scroll in one hand and a writing brush in the other. Alternately, as in this image, the figure can hold an upraised spear in one hand and a brush in the other.

– Kathryn E. Hyde ’09

Bishamon-ten, Guardian King of the North
carved wood
early-late 15th century
81-7/8″ H x 31″ W x 24″ D (with spear)
1991.11.140a-b

Tamon-ten is the alternate name for the Guardian King who later became known as Bishamon-ten. He is also one of the Shitenno, the one associated with the Northern direction, traditionally held to be the most dangerous direction from which evil spirits emanate. It is so dangerous, that cities in China and Japan situate a Buddhist temple in the Northeast corner to protect the city from evil spirits. Tamon-ten holds a halberd in one hand and a reliquary/stupa in the other.

– Kathryn E. Hyde ’09

Bishamon-ten, Guardian King of the North
carved wood
16th century
23″ H x 8″ D x 10″ W
1991.11.137a-b

One of the 12 Guardian Generals of Yakushi
carved wood
17th century
10-1/4″ D x 8-3/8″ W x 18-1/4″ H
1991.11.138

Originally painted; much of which has worn away with time. This statue exhibits a very animated stance with the left foot partially raised, right hand on hip, and the left hand extended. It appears to be one of the Junishinsho (12 Guardian Generals) of Yakushi, the Buddha of Medicine and Healing. The most famous examples of this type of guardian figure are at Shin-Yakushiji in Nara (8th century) and at Muroji (9th century).

– Kathryn E. Hyde ’09

Literally meaning, "lord who expands" or "lord who enlarges," Zocho-ten's additional role other than guardian is that of a catalyst for spiritual growth. Portrayed here in his most common pose, he wields a halberd, which he uses to cut away ignorance – one of the "three poisons" of Buddhism and a hindrance to spiritual growth.

– Mike Paniccia '14

Zocho-ten, Guardian King of the South
carved wood
16th century
62-3/4" H x 24" W x 19-1/2" D (with spear)
1991.11.139a-b

Shoki Quelling a Demon
wood carving
19th century
9-3/4" H x 6-1/2" W x 5-7/8" D
1991.11.152

Shoki was a good man, a Tang Chinese scholar who, after failing the official examinations, took his own life. The Tang Emperor commanded that he be buried honorably and in gratitude his spirit dedicated itself to the expulsion of demons throughout China. He is often shown in the company of a host of demons.

– Kathryn E. Hyde '09

Butsudan with Jizo Bosatsu
wood, lacquer
17th century
7-7/8″ H x 2-3/4″ W x 1-5/8″ D
(closed)
1991.11.143

This kind of Buddhist family altar contained memorial tablets for deceased ancestors and images of various deities, depending on the sect of Buddhism. Historically it was maintained by a family, in addition to a Shinto altar, in the home.

– Kathryn E. Hyde ’09

Butsudan
wood, lacquer
early-mid 18th century
5-3/4″ H x 5-1/4″ W x 3-1/2″ D
1991.11.144

One of the figures in this *butsudan* is identified as Fudo (“The Immovable One”), thus identifying the Buddhist sect as Shingon. Fudo is chief of the Godai Myoo (“Five Great Radiant Kings” or “Five Great Kinds of Higher Knowledge”) the wrathful manifestations of Dainichi and four other Esoteric Buddhas. They have the appearance of guardian figures, but are equal in rank and status to Buddhas. This figure, on the left, has a flamelike mandorla, and appears to be Fudo, but true identification is known at this time.

– Kathryn E. Hyde ’09

Butsudan with Benzai-ten
wood, pigment, lacquer
18th century
7-1/4″ H x 5″ W x
3-7/8″ D (closed)
1991.11.145

This kind of Buddhist family altar contained memorial tablets for deceased ancestors, and images of various deities, depending on the sect of Buddhism. The deity being worshiped here is Benzai-ten, a female deity. Historically, the Buddhist altarpiece was maintained by a family, in addition to a Shinto altar in the home.

– Kathryn E. Hyde ’09

“By the 5th century, a new school of Buddhism was introduced into China. This was Pure Land Buddhism. Within a few hundred years, the school was popularized in Japan. The Pure Land was a realm where people who had not achieved Buddhahood in this life could be reborn. The Pureland was presided over by the Amida Buddha.”[1]

– Craig Hadley and Dr. Joy Beckman

Standing Amida Buddha
wood, lacquer, gold leaf
18th-19th century
19-1/2″ H x 7″ W x 5″ D
1991.11.148a-b

1 Beckman, Joy et. al. *East Asian Art and Inquiry at a Midwestern College*. Beloit: Beloit College Press, 2012.

The Womb Mandala is paired with the Diamond Mandala. Together the two forms are known as the Ryokai Mandara (or "Mandalas of the Two Worlds"), referring in Esoteric Buddhism of the Shingon sect to the phenomenal and the transcendental manifestations of Dainichi Nyorai that is encountered in Esoteric Buddhism. The other of this pair is catalogued under 1991.11.262.

– Kathryn E. Hyde '09

The Womb Mandala
pigment, silk
15th century
49″ H x 39″ W
1991.11.141

The Diamond Mandala is one half of the Ryokai Mandara, or "Mandalas of the Two Worlds." The Mandala is usually displayed in Japanese Shingon temples on the west wall. It depicts the Five Wisdom Buddhas of the Diamond Realm, which represents the unchanging cosmic principle of the Buddha.

– Katie Lotz '14

The Diamond Mandala
pigment, silk
15th century
49″ H x 39″ W
1991.11.262

The Diamond Mandala
pigment, silk
17th century
16-1/2" H x 14-7/16" W)
1991.11.163

Shuji version of the Womb Mandala
pigment, silk
17th century
16-1/2" H x 14-7/16" W)
1991.11.164

As a pair, this painting and 1991.11.163 are the "seed character" (shuji) versions of the Ryokai Mandara or "Mandalas of the Two Worlds." These pairs of Mandara are devotional aids in the Shingon sect of Esoteric Buddhism in Japan, emphasizing the phenomenal and the transcendent sides of the Cosmic, Universal Buddha Nainichi Nyorai. The pair of mandalas would be hung in the Shingon temple to provide focal points for contemplation and ritual religious practice, and could also have been used in initiation ceremonies for new initiates into the disciplines of Shingon. The small scales of this shuji pair suggests private devotional usage. These are later examples of a significant type and the two should always be displayed together, as they would have hung together in the temple.

– Kathryn E. Hyde '09

Hanging Scroll of the Buddha
pigment, silk
19th century
46" H x 19" W
1991.11.236

Hanging Scroll of the Buddha depicts the historical Buddha (Siddhartha Gautama) along with two bodhisattvas (Fugen Bosatsu and Monju Bosatsu) flanking his side. The Buddha flanked by Fugen and Monju is known as the Shaka Triad (Shaka Sanzon 釈迦三尊).[2] In this scene, the Buddha is depicted with the two bodhisattvas along with a lion and an elephant. The lion represents Monju and is associated with wisdom, whereas the elephant represents Fugen (in Sanskrit meaning "Universal Worthy") and is associated with practice and meditation. The Buddha – being the largest figure hierarchically – is depicted with a halo and is adorned with a red and brown robe. The foremost bodhisattva (Monju) sits on the lion while holding a scroll in its left hand.[3] Fugen, who is typically portrayed with feminine features, sits atop a white elephant with flowers adorning his hair.[4]

– Tiffany Miller '18

2 "Amida Triad." A to Z Photo Dictionary of Japanese Buddhist Statuary. http://www.onmarkproductions.com/html/amida-raigo-triad.shtml (accessed September 27, 2018).
3 "Monju Bosatsu with Eight Sacred Sanskrit Syllables." The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/45596 (accessed September 26, 2018).
4 Moran, Sherwood F. "The Statue of Fugen Bosatsu Ōkura Museum, Tōkyō." *Arts Asiatiques 7*, No. 4 (1960).

Noh Mask of Ebisu (God of Plenty)
wood carving with pigment
19th century
11″ L x 7-1/2″ W x 3-3/4″ D
1991.11.18

Representations of Theater and Literature

Many of the masks and theater-related objects donated by Mr. Klauser were originally intended for *Noh* theater. Noh translates approximately as "talent" and refers to a major form of Japanese traditional musical drama performed since the 14th century (1336-1573). *Noh* integrates a variety of art forms, such as acrobatics, songs, dance, and farce. A performance with masks, costumes, props and dance composition, this kind of drama is based on traditional Japanese literary works (also represented in this section by woodblock prints that reference *The Tale of Genji* and *The Thirty-Six Immortals of Poetry*). The traditional *Noh* stage consists of a pavilion style, where the costumes that actors wear are richly adorned, and always have symbolic meaning. In its early days, *Noh* was a genre that belonged to social outcasts; however, audiences of the *Noh* theater were mostly the elite. The relationship between the audience and the performers was therefore hierarchical.

– Wei He '16, Lei Xiang '16, Jinyi Xie '15

Gagaku Demon Mask
wood carving with pigment
20th century
12″ H x 10″ W x 6″ D
1991.11.21

This 20th century mask was used for theater in Japanese entertainment. Japanese masks such as this were intended for extinct genre of masked drama-dance performance, imported into Japan during the Asuka period.[1] The demon, as portrayed here, suggests that the mask was for a performer to wear during ritual or historical performances as protection from evil spirits.[2] These masks were introduced during the 20th year of Empress Suiko and were an integral aspect of theater by representing various characteristics that had later influenced aspects of Japanese theatre. The dance for which this mask would have been used was performed in a silent mime to the accompaniment of music.[3]

– Tiffany Miller ’18

1 Brandon, James R., and Martin Banham. 2009. *The Cambridge guide to Asian theatre*. Cambridge: Cambridge University Press, 559.
2 Tokyo National Museum. 1984. 伎楽面: 法隆寺献納宝物 (*Gigaku men: Horyuji kenno homotsu*). Benridō., 207.
3 Ortolani, Benito. 1995. *The Japanese Theatre: from Shamanistic Ritual to Contemporary Pluralism*. Princeton Univ. Press.

Noh Mask of a Young Woman
wood carving with pigment
20th century
8-1/2″ H x 5-1/4″ W x 2-3/4″ D
1991.11.23

This mask of a beautiful young woman – with the blackened teeth that were appropriate to her station – is exactly the type of role that could be transformed by jealousy or tragedy into a horned demon. The black teeth also signify that the woman is to be married.

– Kathryn E. Hyde ’09

Noh Mask of a Tengu Demon
wood carving with pigment
mid-late 19th century
7-1/2″ H x 8-1/5″ W x 12-1/5″ H
1991.11.39

Mr. Klauser likely purchased the many *Noh* masks in DePauw's possession from a single collector. "*Noh* and *kyogen* masks have been [historically] transmitted within families of actors, but after the upheavals following the Meiji Restoration, during the second half of the nineteenth century actors were forced to sell their masks to museums or to foreign collectors."[4] While some of the masks appear to be contemporary reproductions, others (such as Ebisu) possess more detailed provenance and were likely used in actual productions. Both types of masks – regardless of their pedigree – still serve as valuable teaching tools at the university.

– Craig Hadley

4 *Routledge Handbook of Asian Theatre*, 2017. [S.L.]: Routledge, 164.

Noh Mask of Ebisu (God of Plenty)
wood carving with pigment
19th century
11″ L x 7-1/2″ W x 3-3/4″ D
1991.11.18

A mask such as this would be worn in *Kyōgen* performances, the comic interludes put on between series of *Noh* plays performed on a single day; Ebisu, the God of Plenty, is one of the Seven Gods of Fortune, and was originally thought to have brought success to fishermen. Over time, his patronage was expanded to generally include commercial success and even agriculture.

– Craig Hadley and Kathryn E. Hyde '09

5 Rambelli, Fabio. 2018. *The Sea and the Sacred in Japan: Aspects of Maritime Religion*. London: Bloomsbury Academic, 58.

Kabuki Actor with Rotating Face
ivory, lacquer
19th century
1-1/2″ W x 1″ D x 2-1/2″ H
1991.11.71a-b

While most of the works collected by Mr. Klauser are related to *Noh* performance, a few are specific to *Kabuki*. Slightly younger than the *Noh* tradition and known for its use of elaborate costuming, drama, music, and dance, a new *Kabuki* season elicited excitement from many 18th century Japanese youth. As author Satoko Shimazaki notes: "The writer Kyokutei Bakin (1767-1848) describes the irresistible allure [that *Kabuki*] playbills held for him in his youth: 'When, as a child, I heard the voice of someone selling playbills, I used to dash out of the house without even putting my sandals on properly.'"[6]

This small ivory carving features an inset face that rotates to reveal two dramatically different expressions. The actor clutches a *sensu* (folding fan) in his left hand – an important stage prop for expressing everything from a weapon gesture to fresh-falling snowflakes.

– Craig Hadley

6 Shimazaki, Satoko. 2016. *Edo Kabuki in Transition: From the Worlds of the Samurai to the Vengeful Female Ghost*. New York: Columbia University Press, 2.

KUNISADA Utagawa
A Picture Contest
color woodblock print
oban, 13-1/4″ H x 9-1/4″ W
1991.11.227

Kunisada was a common name used by several *ukiyo-e* printmakers. This print depicts three *geisha* near a table in a Genji-related *mitate-e* ("parody pictures") theme. The chapter in the *Tale of Genji* is indicated by the Genji-mon ("Genji crest") form located in a football-shaped cartouche in the upper right corner; it is a reference to chapter seventeen in the *Tale of Genji*, the *e-awase* ("picture competition") chapter. One woman is about to paint a fan shape, while another woman at left holds a panel painted with two swallows and a flowering cherry tree.

– Kathryn E. Hyde '09

UTAGAWA Kuniyoshi
The Sixty-nine Stations of the Kisokaidō: Nojiri (#41)
color woodblock print
1852-53
oban, 13-1/4" H x 9-1/4" W
1991.11.226

"The Kisokaidō Road was an inland route connecting Edo (present day Tokyo) with Kyoto, while the coastal route between Edo and Kyoto was the Tōkaidō Road. There were sixty-nine rest stops along the Kisokaidō Road. In this series, Kuniyoshi designed one print for each of the sixty-nine rest stops plus prints for Edo and Kyoto, as well as a title page. The main design of each print portrays a historical, legendary of fictional scene associated with the location. A small panel in each print shows a view of the station."[7]

This print depicts station #41 – Nojiri – and depicts Hirai Yasumasa playing the flute as Hakamadare Yasusuke approaches with a drawn sword. The inset image is one of the many mountainous stations found along the post road.

– Craig Hadley

7 *"The Sixty-nine Post Stations of the Kisokaidō Road, Part I (Kisokaidō rokujuku tsugi, 1852-1853."* The Kuniyoshi Project. http://www.kuniyoshiproject.com/Kisokaido%20I.htm (accessed September 20, 2018).

Mikan (Tangerine) Netsuke
ivory, pigment
20th century
1-5/8" D x 1/2" H
1991.11.86

This small ivory netsuke is carved in the shape of a Japanese *mikan*. A small narrative scene is inset within the center of the mikan – a man with a monkey, held by a chain, walk toward a tree. Monkeys appear frequently in Japanese folklore and literature, often fulfilling critical roles as either a scapegoat or a mediator. [8]

- Craig Hadley and Kathryn E. Hyde '09

8 Ohnuki-Tierney, Emiko. 1989. *The Monkey as Mirror: Symbolic Transformations in Japanese History and Ritual*. Princeton: Princeton University Press, 6-7.

Kutani Teabowl with "Thousand Faces" motif
polychromed porcelain
19th century
2-1/5″ D x 1-1/8″ H
1991.11.74

Kutani-ware Cup with "Thirty-Six Poets" motif
polychromed porcelain
19th century
3″ H x 2-5/8″ D
1991.11.276

This small *kutani*-ware cup refers to *sanju rokkasen* (Thirty-six Poets); this theme achieved huge popularity in the Edo period, when Korin and successors in the Rimpa school depicted the famous group of 36 poets and poetesses clothed in Heian-era dress. Although the real poets lived in different eras, they are depicted here in a fictitious gathering. Works from the *Kutani* kilns during this time period were produced specifically for Western markets.

– Kathryn E. Hyde ’09

UTAGAWA Yoshikazu (active 1850 - 1870)
Detail: *The Night Attack at Horikawa in Rokujō oban* triptych
1991.11.240a-c

Warrior Art and Artifacts

The Japanese warrior is a symbol of strength, dignity, and power – ideals reflected in warrior art. Warrior art also draws attention to traditional Japanese values such as beauty and frugality, bringing together both aesthetics and functionality.

Japanese armor emphasized both function and form. The leather, polished wood, metal, and colored cording combine to create an aesthetically pleasing covering and strong, comparatively lightweight protection perfect for hand-to-hand combat. Worn primarily for protection, face masks also reflected an artistic purpose through the depiction of characters such as monkeys and goblins, as well as more human appearances.

The handscroll which appears in this section is a set of instructions. It indicates the importance of order, long-standing tradition, and ritual practice in Japanese society. A warrior donned his armor in a specific order expressing, in the process, courage and respect.

Ukiyo-e (pictures of the floating world) became popular in the 17th century as art for townspeople, since it was inexpensive. The print pictured here depicts a famous battle from the 12th century, a popular motif during the unstable time of the 1800s.

– Leeann Sausser ’16, Danielle Wenning ’16, Rebecca Zucker ’14

Kaempfer, Engelbert
Map of Japan, XVII
engraving on paper
18th century
18-15/16" H x 21-7/8" W
1991.11.229

After the expulsion of the Portuguese and the persecution of Christianity that occurred in the late 16th and 17th centuries, the Dutch were the only Europeans permitted to trade in Japan. When they were in port, they were confined to a small manmade island in the harbor of Nagasaki. Kaempfer was a Dutch physician who was in Japan for a period of time, and he documented flora and fauna and made maps, like this one, during his time there. The inscriptions in Latin and Corsican read: "*Regni Japoniae* (Kingdom of Japan) and *Nova Mappa Geographica* (New Geographic Map)." The Dutch, Portuguese, and other Western powers accelerated the industrialization and adoption of a modern military in Japan during the Meiji-era.

– Kathryn E. Hyde '09

Tirion, Isaak
Map of Japan
engraving on paper
19th century
10-3/4 (H) x 12-1/2 (W)
(image)
1991.11.230

Along with Kaempfer's 18th century map, this one also provides good documentation for the Dutch presence in Nagasaki during the Edo period.

– Kathryn E. Hyde '09

"Tanegashima" Matchlock Rifle with Case
metalworking, wood, lacquer
early-mid 17th century
53-1/4" H x 2-15/16" W x 4-3/16" H (case with lid)
51-5/16" H x 2" W x 4" H (rifle)
1991.11.135a-b

This firearm refers to one of the most interesting periods of Japanese history, and can be dated to a fairly precise time period, because such weapons did not exist in Japan before they were introduced by the Portuguese in 1543. A Portuguese ship was blown off-course in a storm and made landfall at Tanegashima, a small island off the coast of Kyushu (hence the name "Tanegashima" Rifle). This weapon is much rarer than a samurai sword, because the time when it was in use was of such short duration. Firearms such as these were banned in the early Edo period (1603-1868).

– Kathryn E. Hyde '09

Ashikaga-era Samurai Armor
metalwork, fiber
early 14th – late 16th century
31-1/2″ H x 12″ W x 10-3/8″ D (armor)
9-1/4″ H x 13″ W x 14-1/2″ D (helmet)
9-3/8″ H x 7-1/2″ W x 5-1/2″ D (mask)
1991.11.159

The Japanese warrior is a symbol of strength, dignity, and power – ideals reflected in warrior art. Warrior art also draws attention to traditional Japanese values such as beauty and frugality, bringing together both aesthetics and functionality.

Japanese armor emphasized both function and form. The leather, polished wood, metal, and colored cording combine to create an aesthetically pleasing covering and strong, comparatively lightweight protection perfect for hand-to-hand combat. Worn primarily for protection, face masks also reflected an artistic purpose through the depiction of characters such as monkeys and goblins, as well as more human appearances.

– Leeann Sausser ’16, Danielle Wenning ’16, Rebecca Zucker ’14

Handscroll: Treatise on Japanese Samurai Armor
pigment on paper
19th century
14-1/8″ H x approx. 100″ L
1991.11.252a-c

This handscroll is intended to function as a set of instructions. It indicates the importance of order, long-standing tradition, and ritual practice in Japanese society. A warrior donned his armor in a specific order expressing, in the process, courage and respect.

– Leeann Sausser ’16, Danielle Wenning ’16, Rebecca Zucker ’14

KŌCHŌRŌ Hōsai
Two Kabuki Actors Portraying Samurai
color woodblock print
late 19th century
oban triptych, 14-11/16″ H x 10-3/16″W
1991.11.215

Japanese woodblock print scholar Amy Reigle Newland has contributed significantly to our recent understanding and interpretation of Utagawa Kunisada III's artistic legacy. Her work (published in *Andon* 89, December 2010) has shed light on one of the lesser known artists of the late 19th century.[1] "An *ukiyo-e* printmaker of the Utagawa school, specializing in *yakusha-e* (pictures of kabuki actors) … [Kōchōrō] began studying under Utagawa Kunisada I at the age of 10, and continued under Kunisada II after their master's death. He originally signed his prints 'Kunimasa' or 'Baidō Kunimasa.' About 1889, he began signing his prints 'Kunisada,' 'Baidō Kunisada,' or 'Kōchōrō Kunisada.' By 1892, he was using 'Hōsai,' 'Kōchōrō Hōsai,' 'Baidō Hōsai,' and 'Utagawa Hōsai.'"[2]

– Craig Hadley

1 Newland, Amy Reigle, *In the Shadow of Another, Introducing the 'Meiji no Edokko' Baidō Hōsai*, Andon, No 89, 2010, pp. 5–26.
2 "Artist: Utagawa Kunisada III (三代目歌川国貞)" Lyon Collection. http://woodblockprints.org/index.php/Detail/Entity/Show/entity_id/355 (accessed September 27, 2018).

UTAGAWA Yoshikazu (active 1850 - 1870)
The Night Attack at Horikawa in Rokujō on the 17th Day of the 9th Month, 1185
color woodblock print
1847-1852
oban triptych
1991.11.240a-c

This *oban* triptych by Utagawa Yoshikazu depicts the famous night attack on Horikawa Mansion. The triptych acquired by Mr. Klauser features an atmospheric effect—an overwash of dark brown pigment that was, perhaps, the result of reworking the blocks after details in the original printing effort were lost. Earlier strikes provide a clearer view of the palace balcony, the details of which are all but illegible in this rendition.

As to the content of the print, Ann Arbor-based *Fuji Arts* provided this eloquent description of the unfolding battle: "… here, Minamoto no Yoshitsune sought refuge from his brother Yoritomo, who eventually killed him in his quest to become absolute ruler of Japan. The scene is one of chaos as samurai clash on foot and on horseback, battling with swords and naginata as smoke and flames engulf the palace. At left, a young warrior [perhaps the warrior-monk Benkei (Yoshitsune's retainer)] stands atop a fallen enemy, gripping his [naginata] with both hands as he faces the attackers. On a black horse at right, Yoshitsune directs his men with a tasseled command baton. The ground is littered with broken arrows and standards, and abandoned weapons."[3]

– Craig Hadley

1 *The Night Attack at Horikawa in Rokujo on the 17th Day of the 9th Month, 1185*, 1847 - 1852 by Yoshikazu (active circa 1850 - 1870). Fuji Arts. https://www.fujiarts.com (accessed September 20, 2018).

Detail: *Rakuchū Rakugai zu (Scenes in and Around the Capital)*
silk folding screen, pigment, gold leaf
late 19th - early 20th century
142″ L x 2″ D x 67″ W
1990.18.4

Woodblock Prints and Paintings

The Japanese woodblock prints and screens donated by Mr. Klauser comprise a large number of his donations. Japanese woodblock prints, otherwise known as *ukiyo-e*, ("pictures of the floating world"), have been a common medium for Japanese artists in the Edo period which lasted between 1603-1868. Prior to this time, Japanese prints were almost exclusively reserved for written texts beginning in the 8th century.[1]

Created from the Buddhist ideology of "fleeting joy," these artists were attempting to detach themselves from desire in order to reach true enlightenment. For woodblock printing in particular, many of these artists were inspired by landscapes, scenes of people and daily life, fairytales and mythological stories, and historical moments. The technique consists of carving an image in reverse onto wood blocks which are covered in ink, and then pressed onto mulberry paper. For the Western world, these prints were bought by tourists largely in the mid-late 19th century and brought back, ultimately exposing this "exotic art" of Japan to the world.

Screen making in Japan also has a long tradition, with the earliest completed screen created around 796 AD at Tōji temple in Kyoto.[2] Also known as *byōbu* in Japanese, these screens began as gifts for diplomatic use in Korea and in China, where the subject would be used as a message. These screens were also used in temples for ritual activities, and the most popular subject tended to be 11th century Japanese literature, *The Tale of Genji*.

– Tiffany Miller '18

1 Gauvreau, Donovan. "A Brief History of Japanese Art Prints." *Almost Nothing: A Look at Minimalist Art*.
2 Christie's. "Collecting Guide: 9 Things to Know about Japanese Screens | Christie's." Christie's, 18 Mar. 2016, www.christies.com

Rakuchū Rakugai zu (Scenes in and Around the Capital)
silk folding screen, pigment, gold leaf
late 19th - early 20th century
142″ L x 2″ D x 67″ W
1990.18.4

Rakuchū Rakugai zu originated in the Momoyama period (1573-1615), when they were presented to visiting warlords to retain as mementos of their visit to Kyoto. Rendered here is a depiction of the colorful floats of the Gion Matsuri (Kyoto's "signature" festival) in lower right, and various Kyoto landmarks, such as Kiyomizu-dera, which appears in the upper right corner of the screen.

– Kathryn E. Hyde '09

A variant of the popular *Rakuchū Rakugai zu* or "Scenes in and Around the Capital (Kyoto)," the artist here has selected Osaka city as his subject. Much like the Kyoto screen referenced in this catalog, gold-leaf clouds obscure much of the viewers line-of-sight to the cityscape below. These clouds, as scholar Matthew P. McKelway notes, "… perform many functions at once, appearing as actual clouds or mist, acting as a kind of perspective device or system that modulates the perception of space and time, providing a reflective surface that animates and brightens the palette, and creating an exuberant surface pattern."[3]

– Craig Hadley and Kathryn E. Hyde '09

Views of Osaka
silk folding screen, pigment, gold leaf
late 19th - early 20th century
142" L x 2" D x 67" W
1991.11.1

1 McKelway, Matthew P. 2006. *Capitalscapes: Folding Screens and Political Imagination in Late Medieval Kyoto*. Honolulu: University of Hawai'i Press, 17.

UTAMARO Kitagawa
Three Beauties of the Present Day
color woodblock print
1793
14-3/4″ x 9-1/2″
1991.11.12

"Naniwaya Okita, Takashima Ohisa, and Tomimoto Toyohina are grouped together in a pyramidal composition and set against a white mica ground. Ohisa and Okita are placed side by side, with Okita on the right holding a fan upon which is printed the Naniwaya's crest of paulowmia, and with Tomimoto Toyohina standing behind them, looking left."[4] This particular print is a variant – one other rendition exists that includes the names of the three women in the upper right corner.

– Craig Hadley

4 Collia-Suzuki, Gina, and Utamaro Kitagawa. 2009. *The Complete Woodblock Prints of Kitagawa Utamaro: A Descriptive Catalogue*. Weston-super-Mare: Nezu Press, 462-63.

"A half-length portrait of the renowned beauty Takashima Ohisa, who would have been sixteen years old when this print was published, shown looking right and holding a round fan in her left hand, upon which the crest of the Takashima teahouse is printed. She is wearing a [dark blue] *kimono* and an *obi* decorated with a pattern of stylized *chidori* (plovers) flying over waves."[5] This particular print is a variant – one other rendition exists that includes a *kyoka* poem in the upper left corner.

– Craig Hadley

5 Collia-Suzuki, Gina, and Utamaro Kitagawa. 2009. *The Complete Woodblock Prints of Kitagawa Utamaro: A Descriptive Catalogue*. Weston-super-Mare: Nezu Press, 310-11.

UTAMARO Kitagawa
Takashima Ohisa (teahouse waitress)
color woodblock print
1793
14-3/4" x 9-1/2"
1991.11.13

UTAGAWA Yoshifuji
Yokohama School Sumo Wrestler Defeats a Westerner
color woodblock print
1861
14-1/6" H x 9-1/4" W
1991.11.115

Yokohama School Sumo Wrestler Defeats a Westerner is a color woodblock print by Utagawa (Ipposai) Yoshifuji[6] depicting a large Japanese sumo wrestling wearing a blue fringe sash and a red undergarment; the sumo is standing over a Western man dressed in black shoes, white pants, black jacket with gold buttons and a blue hat with a gold emblem; in the background are four onlookers. Prints like these expressed a common sentiment of the time: "Revere the Emperor, expel the barbarians [Westerners]."[7]

– Craig Hadley and Kathryn E. Hyde '09

6 "Utagawa Yoshifuji" Fine Arts Museum of San Francisco. https://art.famsf.org/utagawa- yoshifuji (accessed September 25, 2018).
7 "The 'barbarians' were coming — like it or not" Japan Times. https://www.japantimes.co.jp/news/2013/06/23/national/history/the-barbarians-were-coming-like-it-or-not (accessed September 27, 2018).

A prolific printmaker in Meiji-era Japan, Chikanobu produced work on a variety of subjects: industrialization, Western fashion and customs, and even references to Tokugawa Japan and a bygone era. In this series, *Ladies of the Tokugawa Period*, Chikanobu produced a series of 12 triptychs ranging from tea ceremony (pictured here) to archery and outdoor activities.[8] In terms of style and theme, this series is very similar to the *Ladies Etiquette Pictures* series published during the same time.[9]

– Craig Hadley

CHIKANOBU Yōshū
Noblewomen at a Tea Ceremony from the series of *Ladies of the Tokugawa Period*
color woodblock print
1891-93
14-1/2″ H x 9-3/4″ W
1991.11.125a-c

8 "Noblewomen" The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/57107 (accessed September 27, 2018).
9 Hashimoto, Chikanobu, Bruce Arthur Coats, Allen Hockley, Kyoko Kurita, and Joshua S. Mostow. 2006. *Chikanobu: modernity and nostalgia in Japanese prints*. Leiden: Hotei, 158-159.

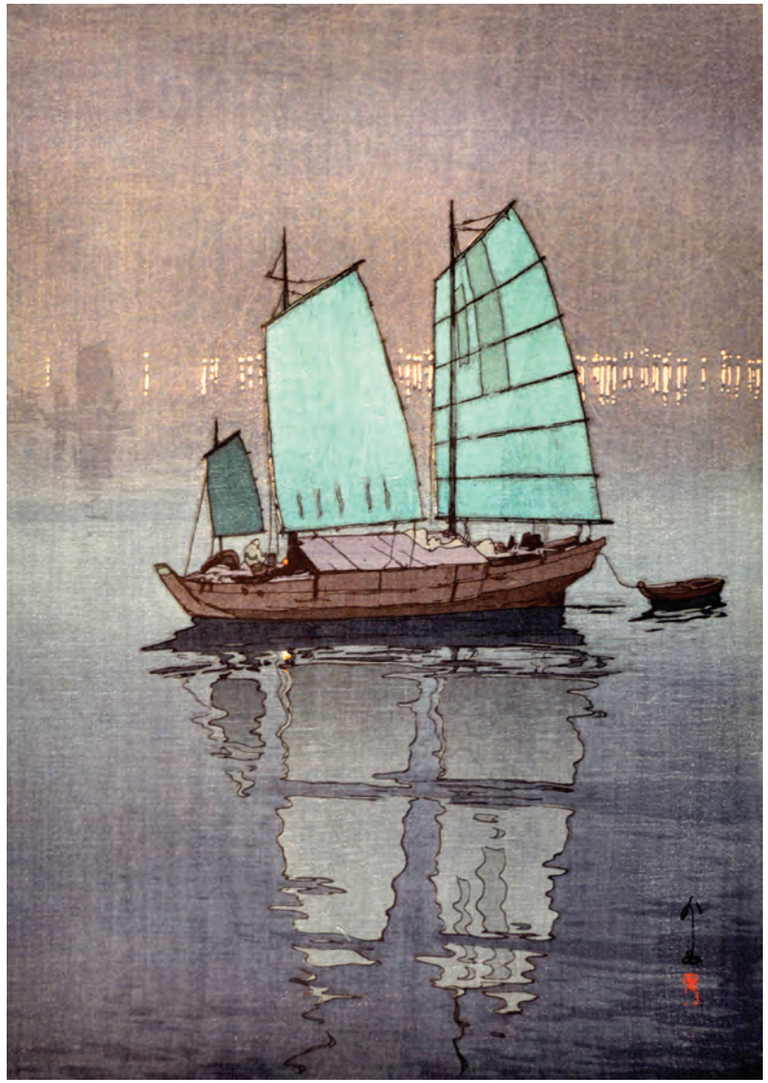
A Competition of Strength, Actors of the Eastern Capital (腕競東都之花形)
color woodblock print
1866
Oban triptych, 13" x 9" each
1991.11.126

(detail)

The 22 box-bearers in this particular scene carry currency boxes bearing the characters:「金千両」"1,000 gold *ryō*." *Ryō* was the standardized weight used for currency during the Edo period (1603-1867). The actors – note the many Ichikawas (市川) and Nakamuras (中村) – wrestle with the large banking boxes in "A Competition of Strength." This triptych bears the editorial signature of Takeshi and was printed during the third month of 1866, just two years before the Meiji Restoration.[10]

– Craig Hadley and Dr. Pauline Ota

10 "Art Research Center" Ritsumeikan University. http://www.dhjac.net/db/nishikie/results.php?f52=1866&f54=03%E3%83%BB&f56=%E6%B1%9F%E6%88%B8&f9=1&f11=1&-max=50&enter=portal (accessed September 28, 2018).
"Catalog of Collections" Bank of Japan: Currency Museum. https://www.imes.boj.or.jp/cm/research/nishikie/001007/007/900403_236/html (accessed September 28, 2018).



YOSHIDA Hiroshi
Sailing Boats
color woodblock print
1926
21-1/2″ H x 15-3/4″ W
1991.11.109
1991.11.167-.175

These three prints are from a well-known series of work by printmaker Hiroshi Yoshida. He printed the same blocks with different color tonalities to suggest different times of day and evening. Perhaps influenced by European Impressionism, Yoshida's work followed in the *shin hanga* (modern woodblock print) movement, and was part of an overall effort to revitalize and reinvent the *ukiyo-e* genre for a new generation.

– Craig Hadley and Kathryn E. Hyde '09

TOKURIKI Tomikichiro
The Cherry Blossoms of Mt. Shigi (from the series "Scenes of Sacred Places and Historic Landmarks")
color woodblock print
1941
11-3/16" H x 16-1/6" W
1991.11.244

This work is by Tokuriki Tomikichiro, a woodblock printmaker who produced visually appealing commercial paintings and prints for twentieth century trade.[11] This print depicts a region around Mt. Shigi – a popular destination in cherry-blossom viewing season.

– Kathryn E. Hyde '09

11 *Guide to Modern Japanese Woodblock Prints: 1900-1975*, Helen Merritt, University of Hawaii Press, 1992, p. 153.

NAKAYAMA Tadashi
Neighing Horse
color woodblock print
1962
28-3/4" x 23-1/4"
1991.11.5

Born in 1927 in Niigata prefecture, Tadashi Nakayama began his art-making career as an oil painter. He later transitioned to woodblock printing in the 1950s and focused his efforts on rendering "stylized horses, flowers, or young girls in decorative and curvilinear patterns with extensive printing in gold."[12] *Neighing Horse* is an excellent exemplar of Nakayama's maturing style and technical mastery as a *sōsaku-hanga* (creative print) artist. Like many of his contemporaries, he would come to fully embrace the "self-draw, self-carve, self-print" ethos of the *sōsaku-hanga* movement.

– Craig Hadley

12 Merritt, Helen, and Nanako Yamada. 1999. *Guide to Modern Japanese Woodblock Prints: 1900-1975*. Honolulu: Univ. of Hawaii Press, 106.

Kaoru Kawano is perhaps best recognized for his representations of children, specifically of girls.[13] *Young Girl in a Red Habit* depicts a young girl wearing a red garment, otherwise known as a habit, covering the top of her head. Her red habit with three white flowers covers her body as she peers out through the cowl. The girl is also depicted without hair on her head and her eyes are open and peering towards the right.

– Tiffany Miller ’18

KAWANO Kaoru
Young Girl in a Red Habit
color woodblock print
mid-20th century
14-7/8″ H x 9-5/16″ W
1991.11.237

KAWANO Kaoru
Girl with Prunus Blossom
color woodblock print
early-mid 20th century
14-3/4″ x 18-3/4″
1991.11.41

Similar in many respects to *Young Girl in a Red Habit*, this girl is depicted without hair on her head, but this time with her eyes closed. Here, she is holding a prunus (plum or cherry) blossom which sticks out from her black habit-like garment. Kawano used his signature stamp on the bottom right hand corner to signify that the work is complete as this was the last step in the creative process.

- Tiffany Miller ’18

12 Merritt, Helen, and Nanako Yamada. 1999. *Guide to Modern Japanese Woodblock Prints: 1900-1975*. Univ. of Hawaii Press, 61.

MAKI Haku
Modern Abstract, #8107
serigraph print on paper
mid-20th century
24-5/8" H x 8-3/8" W
1991.11.297

Haku Maki – originally named Maejima Tadaaki – was a leading *sōsaku-hanga* artist of 20th century Japan. His *Modern Abstract, #8108*, like the majority of his works, centers around the idea of kanji, however, often depicting persimmons and ceramics as well. The title of this work, like all of his works, is particularly interesting to Maki as a printmaker who never kept a catalogue or numbered his completed works. The titles incorporate the date that the work was made and the number in which it was produced during a particular year. For example, in *Modern Abstract, #8108*, the *#8108* signifies that this print was made in 1981 and it was the eighth print that the artist had made in that year. It was typical of Maki's style to depict a central image (*kanji*, persimmons, or ceramics) with an embossed technique. The way in which this print was produced is from a cement block into which Maki then carved the primary design.

– Tiffany Miller '18

14 "Introduction: Haku Maki Catalogue Raisonné, A Work in Progress" Haku Maki. http://haku-maki.com (accessed September 27, 2018).

MAKI Haku
Modern Abstract, #8108
serigraph print on paper
mid-20th century
26" H x 9-7/8" W
1991.11.295

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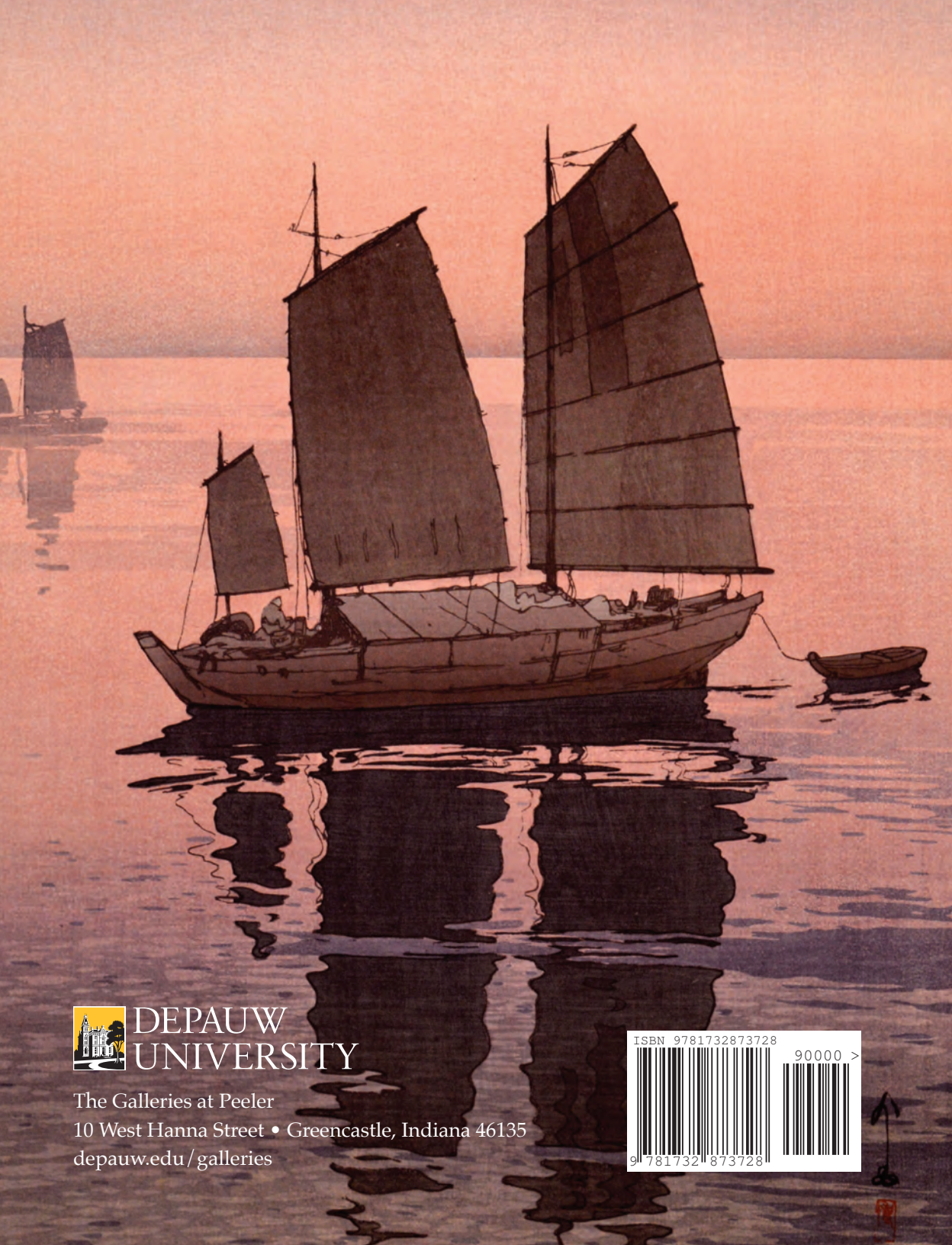

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